

Hommage
A
C. M. Von Kleber.

GRAND & BRILLIANT

Variations

for the

HARP

on the last Waltz by that Celebrated Author, preceded

BY AN

INTRODUCTION & CODA,

Composed & Dedicated

TO

Miss Alicia Windsor,

(OF BATH)

by

N. C. BOCHSA,

Director of the Music at the Kings Theatre.

Ent. Sta. Hall.

Pr. 5^s

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INTRODUZIONE.

ALLEGRO

ff risoluto delicato pp f f delicato dimin

ff f pesante ff pp Andante con moto

pp con molto esp: rf>

pp agi-ta-to sempre accellerando e

cres Allegro

f f f con energia f f f f f f f f f f

Piu Allegro

f f f f f f f f f f f f f f f f

8va loco ben pesante ritardando lento

con molto sentimento, e ben sostenuto *cres*
p

riten: *dimin* *Left Hand* *ac*
rf

cel *le* *ran* *do* *cres*

gva *ff* *veloce* *ff*

gva *pp* *delicat:* *lento*
ff *Vivace* *con forza* *ff* *pp*

THEMA

Pesante
f
Andante non troppo, ben sostenuto e con molto espress:

p *con sentimento e dolore*
ritard:

tar... dan... do, a tempo.
pp *riten.....* *Con affetto*
rf *pp* *rf* *rf* *p*

dim *riten.....* *ritard* *Segue*

VAR:
I. *Amabile*
pp *a poco piu mosso*

pp

Musical score for Weber's Last Waltz (Harp) by Bochs. The score consists of seven systems of piano and harp parts. The piano part is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The harp part is in bass clef with a key signature of three flats. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system has a piano part with a crescendo (cres.) and a ritardando (ritard) marking, and a harp part with a forte (f) dynamic. The second system has a piano part with a crescendo (cres.), a forte (f) dynamic, and a con espres (con espres) marking, and a harp part with a forte (f) dynamic. The third system has a piano part with a crescendo (cres.), a forte (f) dynamic, and a piano (p) dynamic, and a harp part with a forte (f) dynamic. The fourth system has a piano part with a crescendo (cres.), a forte (f) dynamic, and a piano (p) dynamic, and a harp part with a forte (f) dynamic. The fifth system has a piano part with a Con espres: dolcissimo marking and a piano (pp) dynamic, and a harp part with a piano (pp) dynamic. The sixth system has a piano part with a crescendo (cres.), a forte (f) dynamic, and a piano (p) dynamic, and a harp part with a piano (pp) dynamic. The seventh system has a piano part with a crescendo (cres.), a forte (f) dynamic, and a piano (pp) dynamic, and a harp part with a piano (pp) dynamic. The score ends with a Segue marking.

Weber's last Waltz. (HARP) *Bochsa.*

7

pp

8va

dim *Segue*

Piu lento, con anima e espressione.

VAR:
3.

dolce *f* *p* *riten.* *elegante*

agitato *rf* *ff* *pp* *ritard*

ben pesante *f* *rf* *f* *p* *ritard*

f *f* *f* *dim: con espress:* *ritard*

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, stylized font at the top. Below the title, the tempo 'Allegretto' is indicated. The score is written for piano (p) and features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music consists of a series of chords and single notes, with some passages marked '8va' (octave) and 'rf' (ritardando). The piece ends with a double bar line.

3 2

rf *rf* *rf* *8va*

f *loco* *f* *f* *f* *f*

rf *f*

rf *rf* *rf* *8va*

f *f* *f* *f* *f* *f*

loco *pp* *pp staccato*
piu mosso

f *pp* *8va*

ppp ben leggiermente *loco* *8va*

riten *Segue*

riten

5. *con gusto*
con espress ben marcato
f p f p f p
cres...
con gusto
ritard...
loco
riten...
dimin f
f
pp
8va
loco
Piu mosso quasi Allegretto
rf
dim ritard
Segue
Brillante e Animato
ff
ff

The musical score consists of six systems of piano and harp accompaniment. The piano part is written in the right hand (treble clef) and the harp part in the left hand (bass clef). The key signature is three flats (B-flat, E-flat, A-flat).

- System 1:** Piano part features a series of sixteenth-note runs. Harp part provides a simple harmonic accompaniment.
- System 2:** Piano part continues with sixteenth-note runs, ending with a forte (*f*) chord. Harp part continues with harmonic accompaniment.
- System 3:** Piano part features a series of sixteenth-note runs, marked *ppp* (pianissimo) and *f* (forte). Harp part continues with harmonic accompaniment.
- System 4:** Piano part features a series of sixteenth-note runs, marked *gva* (glissando), *loco* (loco), *R* (ritardando), *L.H.* (left hand), *ff* (fortissimo), *pp* (pianissimo), *pp* (pianissimo), and *cres* (crescendo). Harp part continues with harmonic accompaniment.
- System 5:** Piano part features a series of sixteenth-note runs, marked *f* (forte) and *ff* (fortissimo). Harp part continues with harmonic accompaniment.
- System 6:** Piano part features a series of sixteenth-note runs, marked *gva* (glissando), *f* (forte), *semp: ff* (sempre fortissimo), *gva* (glissando), and *Segue.* (Segue). Harp part continues with harmonic accompaniment.

FINALE.

Moderato

VAR: 7.

pp *riten* *a tempo, ritar* *sostenuto* *con gusto* *a tempo* *pp* *ritardando* *p*

ritard *riten* *ff* *con forza* *f* *Veloce* *pp*

a poco più mosso, con sentimento *p* *cres* *pp* *cres* *con espress*

ritard *a tempo* *cres* *dim*

ri-tar-dan-do *più mosso (G^b)* *f* *con espress: diminuendo* *pp* *f*

sempre *ac* *f* *f* *f*

cel... le... ran... do

pp *cres* *f*

riten *a tempo* *con espress*

con espress

animato *cres* *f* *8^{va}*

ff *veloce e leggieramente*

ri... tar... dan... do *piu lento*

pp *pp*

Allegretto Scherzando

Allegretto Scherzando *dolciss:*

dolce *pp* *legger:*

1st time *2nd time* *f* *pp* *f*

legger: *p* *cres* *f* *pp* *pp*

legg: *cres* *ff* *Allegro assai* *cres*

ff *pp* *delicato* *ve scherzando*

ff

15

marcato *f* *f* *p* *piu. Allegro* *pp*

legger. *f*

8va

dim *p* *1 +* *cres* *f* *ff*

ff piu Vivace *stacc: fortissimo*

8va *8va*

f *f* *ff* *ff* **FINE**

HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.	
1. Fantasia, dedicated to Thalberg	5 0
2. Introduction and variations on a favourite Air of Bellini	4 0
3. Marche favorite du Sultan	2 6
4. Twelve favourite airs	3 0

APTOMMAS.	
WELSH MELODIES:	
1. The rising of the sun	2 6
2. Of noble race was Shenkin	2 6
3. Ap Shenkin	2 6
4. Poor Mary Anne	2 6
5. Love's fascination	2 6
6. Sweet Richard	2 6
7. Aptommas's polka	3 0

BELLOTTA, F.	
1. Galop brillant	2 6
2. Il trovatore. Fantaisie sur l'opéra de Verdi	3 6

BOCHSA, N. C.	
LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Lucrezia)	2 6
2. O divina Agnese (Beatrice di Tenda)	2 6
3. Com'è bello (Lucrezia Borgia)	2 6
4. Meco & Voga voga luna (La Straniera)	2 6
5. March & Pas redoublé (Saffo)	2 6
6. Voga, voga, & Sogno talor (Parisina)	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	2 6
8. Ah! tu sei (Parisina)	2 6
9. Quanto è bello (L'elisire d'amore)	2 6
10. Io l'udia (Torquato Tasso)	2 6

RECRÉATIONS POUR LES HARPISTES DE TOUTES LES FORCES:	
1. My own blue bell	2 6
2. The bridal ring	2 6
3. The Prince of Wales' march	2 6
4. March in the old Irish style	2 6
5. Souvenir à l'Ecosaise	2 6
6. The wild white rose	2 6
7. Rondo à la villageoise	2 6
8. L'invitation à la polka	2 6
9. Le moulinet	2 6
10. Welch polka	2 6

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3. Bardic relics, No. 1. Sweet Richard	3 0
4. Bardic relics, No. 2. Nos galan	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney	3 0
8. Bridal march	2 6
9. Chant des Croates (J. Blumenthal)	3 0
10. Don Pasquale. Fantasia	3 0
11. Gems of Irish melody, No. 1	2 0
12. Gems of Irish melody, No. 2	2 0
13. God save the Queen. Variations	3 0
14. Gondolier row. Variations	3 0
15. Grand American march	2 6
16. Il trovatore (The prison scene)	3 0
17. Kathleen Mavourneen and Dermot astore	3 0
18. L'elisire d'amore. Fantasia	3 0
19. La gitana. The new cachucha	2 6
20. Les noces. Fantasia, introducing Danish air	3 0
21. Relics of Wales (Three Welsh airs)	3 0
22. Rousseau's dream. Capriccio	3 0
23. The bloom is on the rye (Bishop)	3 0
24. The light of other days (Balfie)	3 0
25. The old house at home (Loder)	3 0
26. Victoria march (introducing "The brave old oak")	3 0

CHIPP, T. P.	
1. I love but thee (T. Moore). Introduction and variations	3 0

DUSSEK, O. B.	
THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan	1 0
2. The rising of the lark	1 0
3. March of the men of Harlech	1 0
4. Lilla's a lady	1 0
5. Savourneen deelish	1 0
6. La rosa waltz	1 0

GODEFROID, FELIX.	
1. Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
2. Norma. Fantasia on Bellini's opera	4 0

HOLST, GUSTAVUS VON.	
"ETRENNES AUX DAMES." Select airs, &c.:	
1. True love. German air	Keller 2 6
2. Le vaillant troubadour	2 6
3. The farewell of Raoul de Coucy	Blangini 2 6
4. Le départ du jeune Grec	2 6
5. Adolphe. German air	2 6
6. German Waltzes	2 6
7. Ye banks and braes o' bonny Doon	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march	2 6
9. Stanco di pascolar. Venetian air	2 6
10. Di piacer (La gazza ladra)	2 6

HUNT, W. R.	
1. The blue bells of Scotland. Introduction and variations	3 0

LABARRE, THEODORE.	
1. Non più mesta. Fantasia on Rossini's air	3 0
2. The last rose of summer. Variations	2 6
3. There is no home like my own. Variations	2 6

MEYER, F. C.	
1. Auld Robin Gray. Divertimento	3 0
2. Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0

OBERTHÜR, CHARLES.	
1. Op. 25. Addio, mia vita, addio! Barcarolle	2 6
2. Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6 0
3. Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera	3 0
4. Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi	7 0
5. Op. 29. La mélancolie de F. Prume. Transcription	2 6
6. Op. 30. Una lagrima sulla tomba di Parish Alvares. Elégie	5 0
7. Op. 31. La belle Emmeline. Impromptu	3 6
Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade	3 6
2. La coquette	2 0
3. La consolation	3 0

Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1. Adelaide	Beethoven 3 0
2. The first violet	Mendelssohn 2 0
3. Zuleika	Mendelssohn 2 0
4. Cooling zephyrs	Schubert 2 0
5. The huntsman, soldier, and sailor	Spohr 2 6
6. A ride I once was taking (Trab, trab)	Kücken 2 6
7. My harp now lies broken (Maid of Judah)	Kücken 3 0
8. My heart's on the Rhine	Speyer 3 0
9. From the Alp the horn resounding	Proch 2 6
10. With sword at rest (The standard bearer) Lindpaintner	2 0
11. When the swallows fly towards home (Agathe)	Abt 2 0
12. Oh! wert thou mine for ever	Kücken 2 0

Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:	
1. Ye flow'ers that to me she gave	1 6
2. Praise of tears	1 6
3. Norman's Gesang	1 6

Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease	Curschmann 2 0
2. Forth I roam	Kalliwoda 2 0
3. If o'er the boundless sky	Molique 2 0

Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle	3 6
2. Zurich	3 6
3. St. Gallis	3 6

Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:	
1. Grace	C. Mayer 2 6
2. La fontaine	C. Mayer 3 0
3. Si oiseau j'étais	A. Henselt 2 0

Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vögelchen wär	3 0
2. Lisle laute, lisle linde	3 0
3. Virgo Maria (O Sanctissima)	3 0

Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose	2 0
2. Sorrow and relief	2 6
3. Cradle song	2 6

Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	
each	6 0
Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer	
each	2 6

Op. 121. Trois morceaux caractéristiques:	
1. La gitana	3 0
2. Mélodie mazurque	3 0
3. La gazelle	3 0

Op. 127. Sacred melodies:	
1. Martin Luther's hymn	2 6
2. Old hundredth psalm	2 6
3. Before Jehovah's awful throne	2 6
4. Airs from "The Creation" (Haydn)	4 0
5. Vital spark of heavenly flame	2 6
6. Agnus Dei (Mozart)	2 6

Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page	2 0
2. A ce mot tout s'anime. Air de Marguerite	2 0

OBERTHÜR, CHARLES—continued	
Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	2 6
2. She was a creature strange as fair	2 6
3. 'Tis sweet when in the glowing west	2 0

Op. 132. Nereides. Sketch	3 0
Op. 142. L'invitation del gondoliere. Sketch	2 6
Op. 144. Il trovatore. Fantasia on Verdi's opera	4 0
Op. 145. La traviata. Souvenir de l'opéra de Verdi	1 0

Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed	
1. Ah! che la morte	Trovatore
2. Il balen del suo sorriso	Trovatore
3. Si la stanchezza	Trovatore
4. Stride la vampa	Trovatore
5. La mia letizia	I Lombardi
6. La donna è mobile	Rigoletto
7. Parigi, o cara	Traviata
8. Ah, fors'è lui	Traviata
9. Di Provenza il mar	Traviata
10. Libiamo (Brindisi)	Traviata
11. Ernani involami	Ernani
12. Va pensiero	Nabucco

Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs	2 0
2. Murnuring waves	2 0
3. My bark glides through the silver wave	2 0
4. Water sprites	2 0

Op. 159. Andalusia. Bolero brillant	4 0
Op. 166. The keel row. Fantasia	4 0
Op. 167. Santa Lucia. Neapolitan air	4 0
Op. 170. Un ballo in maschera. Fantaisie	1 0

Songs without words:	
1. Dans ces instants où le cœur pense	2 0
2. Ich denke Jein, wenn durch den Hain der Nachtigallen	2 6
3. Eilende Wolken, Segler der Luft	2 0
4. Emelina	1 0
5. Selige Tage	1 0
6. Nachgefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	1 0
9. L'air est doux, le ciel est beau	3 6
10. Ange aux yeux bleus	2 6
11. We rove among the roses	2 6
12. Au bord du Rhin	2 6
13. Au bord de la Lahn	2 6
14. Au bord de la Nahe	2 0
15. Auf leichem Zweig	1 0
16. Ah! be not sad	2 0
17. Remind me not	1 0

"VOYAGE LYRIQUE." Twenty-four National Airs.....each	
1. Norway	13. Romagna
2. Sweden	14. Naples
3. Denmark	15. Spain
4. Russia (God save the Emperor)	16. Portugal
5. Prussia	17. Switzerland
6. Poland	18. France (La Marseillaise)
7. Saxony	19. France (Les Girondins)
8. Bavaria	20. Belgium
9. Austria (Haydn's hymn)	21. Holland
10. Hungary	22. England (Ru'e Britannia)
11. Sardinia	23. America (Hail Columbia)
	24. England (God save the Queen)

STIEL, W. H.	
1. My lodging is on the cold ground (variations)	1 0

STREATHER, WILLIAM.	
1. Deh vieni alla finestra. Serenade from Don Juan	2 6
2. Home, sweet home, of Thalberg, transcribed	1 0

TAYLOR, GERHARD.	
1. Com'è gentil (Don Pasquale). Transcription	2 6
2. Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)	1 0
3. Two favourite Irish melodies (Coolin and The minstrel boy). Variations	1 0
4. Rigoletto. Fantasia on Verdi's opera	3 0

THOMAS, JOHN.	
WELSH MELODIES. Transcribed:	
1. The ash grove	1 0
2. The bells of Aberdovey	3 0
3. Sweet melody, sweet Richard	3 0
4. The rising of the sun	3 0
5. The march of the men of Harlech	3 0
6. Riding over the mountain (original melody by J. Thomas)	3 0
7. The plain of Rhuddlan	3 0
8. Love's fascination	3 0
9. The rising of the lark	3 0
10. The camp (Of noble race was Shenkin)	3 0
11. Megan's daughter	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	3 0
13. Watching the wheat	3 0
14. New year's eve	3 0
15. David of the white rock, or The dying bard to his harp	3 0
16. Over the stone	3 0
17. The miller's daughter	3 0
18. Come to battle	3 0
19. All through the night	3 0
20. The blackbird	3 0
21. The dawn of day	3 0
22. Britain's lament	3 0
23. Black Sir Harry	3 0
24. The departure of the king	3 0
La source. Caprice of J. Blumenthal, transcribed	
each	4 0
The harmonious blacksmith, of Handel, transcribed	
each	3 0

WRIGHT, T. H.	
1. Caledonian Fantasia, introducing favourite Scotch melodies	2 6
2. Com'è gentil (Don Pasquale). Fantasia	2 6
3. Deh calma oh ciel (Ottello). Transcription	1 0
4. Fra poco a me ricovero (Lucia). Arranged	1 0